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ABSTRACT

A variety of ideas for classroom second language learning activities are presented. Most are for the intermediate level, but some beginning and advanced level activities are included. Two elements are common to all of them: regard for the cultural element in the language and maintenance of a low-risk, non-intimidating classroom atmosphere. The activities include playing question games, creating stories from pictures, reading maps, labelling floor plans, describing school supplies, assembling a family album, conducting role plays, transcribing short presentations, playing question-and-answer relays and matching games, doing description and definition exercises, playing word association games, holding press conferences and debates, constructing and reconstructing stories and news articles, and writing journals. Some commercially-available materials are also described, and a selected bibliography is included. (MSE)

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Let Your Students Talk and Teach

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Third ILE International Seminar on
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Bi-lingual or Multi-Lingual Setting"
Hong Kong, 15-17 December 1987

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INTRODUCTION

A communicative, cooperative approach at its very best is eclectic in nature, drawing upon training, reading and observations at different times, at different locales and with different people. My potpourri of ideas and activities collected here are drawn from my own teaching experience as a secondary school teacher of French, as well as extensive reading, observation of my colleagues, sharing of ideas, and my participation in two workshops -- one in Paris and Sèvres, France, sponsored by the American College in Paris, and another conducted by John A. Rassias, Professor of Romance Languages, Dartmouth College (USA), in Hong Kong.

Most of the activities in this collection are geared for intermediate levels (and consequently, for advanced levels, too). Those activities which are more appropriate for beginning levels or advanced levels have been grouped into separate sections. You will notice a definite French cultural slant to my offerings; re-work them to include your target culture, be it that of Hong Kong, China, Japan, England, the United States, South America, etc. Activities and culture are an essential ingredient to every one of my classes, down to the point of our drinking coffee and hot chocolate out of a bowl as the French do.

Where possible, I mention the person(s) who first introduced me to a particular activity. If I learned of a game or activity from a book, I initially give a brief mention of it, with more complete details in the Selected Bibliography (see page 32).

I have also included a brief section near the end detailing some commercial materials available in the United States and in France (see pages 20-31).

The overriding element in attempting any of these activities is to keep a low-risk, non-intimidating atmosphere in the classroom. Help your students to feel at ease speaking in the target language! Positive re-enforcement, as we know, is essential. But when a wrong answer comes up or a student is having difficulty, maintain your same positive attitude. Often, you can have a neighboring student or a partner supply the correct answer, then have the original student repeat the answer. He will have nearly the same satisfaction as if he had originally given the correct response.

Glance through these pages, make your own modifications, try out the activities, modify them again. But always keep the aim in mind: LET YOUR STUDENTS TALK AND TEACH!

FOR BEGINNING LEVELS...

Many Questions

Any bank of vocabulary may be used. For instance, if the students are learning the names of sports equipment, each student writes the name of a kind of equipment on a piece of paper. He pins or sticks the paper on the back of a fellow student, not letting the student see the vocabulary word. Then, students are randomly paired up. Each student asks questions which have positive or negative answers about the word on his back, and his partner (who has seen the word), answers the questions. For instance, if the vocabulary word is "bat", the questioning and answering might go like this:

Student 1: Is it round?
Student 2: Yes, it is round.
Student 1: Is it a ball?
Student 2: No, it isn't a ball.
Student 1: Is it long?
Student 2: Yes, it is long.
Student 1: Is it a bat?
Student 2: Yes, it's a bat.

Then student 2 asks the questions. Encourage students to reply in complete sentences rather than just with yes or no. This is a very effective exercise at more advanced levels too. One possibility is to use famous French (Japanese, Chinese, English, etc.) people as your bank of vocabulary.

(Daniel de Rudder, Centre International d'Etudes Pédagogiques, Sèvres, France)

Picture Stories

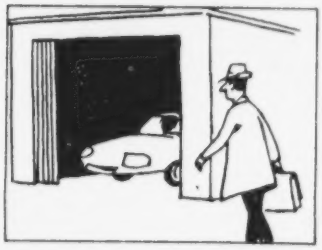
Draw or photocopy a series of pictures which tell a story and which would incorporate vocabulary students have recently been introduced to. The series on the next page include a lot of vocabulary of daily activities. These series could be used in at least three different ways:

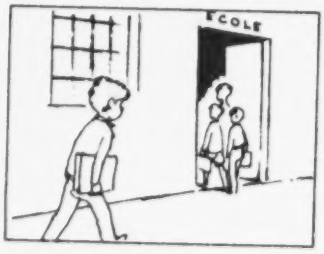
1. Have students work in pairs (or slightly larger groups) and have them create a story orally for each series.

2. Have the whole class create the story, each student or pair of students being responsible for a different picture.

3. Cut the pictures apart and give each student a different one. The students have to first decide together on the sequence of events, then to create a story orally. This could also be done in groups.

(Dominique Christie, American College in Paris)

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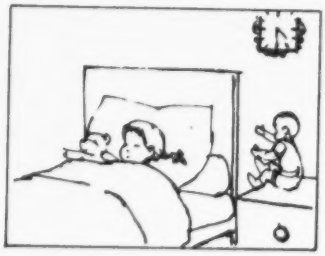

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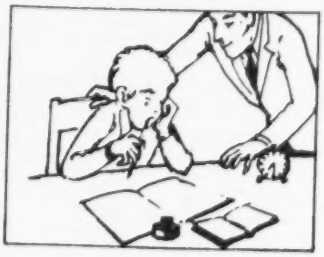


On the Map

Students are grouped in pairs, and each student has two copies of the same city, country or continent map. This might be to familiarize them with a city of the target culture -- Tokyo, Taipei, New York, Paris, etc. One student takes one copy of the map and draws a route on it without letting the other student see it. Then, the second student has to duplicate the drawing of the route on one of his own maps. He may not look at the other student's map but must ask questions and follow his partner's instructions. For instance:

Student 1: Where does the route begin?
Student 2: Start at the Arch of Triumph.
Student 1: Do I then go down the Champs-Elysées?
Student 2: No, you don't.
Student 1: Where should I go then?
Student 2: Take Avenue Hoche to the end. etc.

When the first student has found the route, the roles are reversed, with the two unused maps.

Rooms of the House

This can be approached in two ways. One is very similar to the previous activity, where each student has two labelled floor plans of the house, and they travel through the house looking for "the lost French book". Pique-Nique, the family's large black Briard (a typically French breed of dog), has gone off with a student's French book, and he's hidden it somewhere in the house. One student knows where it is hidden and knows the route which Pique-Nique took. He draws this on one of his house plans, then the other student asks questions as in the previous activity, using the rooms of the house and the names of furniture as basic vocabulary. When the route is found, compare papers, then switch roles. (This may also be done without the house plans. One student will think of the place where Pique-Nique has hidden the French book, and the other students have to ask questions to determine the location.)

A variation of this is that each student has two un-labelled house plans. One student fills in the room names according to his own imagination, not letting the other student see what he has done. Then, the other student asks questions about the positioning of the rooms and fills in the room names. For example:

Student 1: Is the kitchen to the right of the entrance?
Student 2: No, the kitchen is not there.
Student 1: Is it at the end of the hallway?
Student 2: Yes, the kitchen is at the end of the hallway.
Student 1: What is to the right side of the kitchen?
Student 2: The living room is there. etc.

When the students finish, they compare their papers, then switch roles.

What's in the Book Bag?

This is more a memory game than a communication activity, but it keeps the students talking and the teacher almost silent. This game reviews numbers and draws from a current bank of vocabulary. For instance, if my students have just learned the words in the target language for various school supplies, I would pick up a student's book bag, and I would start out with, "In Miyuki's book bag, there is one pencil." The first student would repeat what I had said and then add two of an item, for instance, "Two pens." The next student would then say, "In Miyuki's bag, there is one pencil, two pens... and three rulers." This would continue until everyone has added something to the bag. Very soon, you will run out of appropriate school supplies. Then the game takes a more humorous turn as students rely on previously-acquired vocabulary and suddenly there are "twenty-nine trucks and thirty teachers" in Miyuki's book bag.

Family Album

When learning vocabulary for members of the family, have each student bring in family photos which he has mounted on several pieces of paper in the form of a photo album. Then in pairs, in groups, or the class as a whole, have students ask questions about the pictures.

Spectator: Which one is your mother?
Presenter: Here she is, next to my father.
Spectator: How old is your mother?
Presenter: She's thirty-three years old.
Spectator: What are her pastimes?
Presenter: She likes to sew her own clothes and go bowling. etc.

This exercise can draw on various banks of previously-acquired vocabulary.

Role Plays

These can be done almost from the first day and are appropriate all the way through advanced levels (simulating cultural or literary situations). The early role plays will be very simple but culturally appropriate. For instance, two students might meet each other for the first time, greet each other and ask each other their names. Appropriate handshakes, bowing, nodding of the head, or other appropriate cultural gestures should be demonstrated by the teacher. At the very earliest stages, it is helpful for the teacher to simulate a role play with one student for the benefit of the class.

It is very important to create a low-risk, non-intimidating atmosphere. The first role plays might go on simultaneously in different parts of the room. But students are soon told that they are rehearsing with a partner and will perform in the center of

the room. Again, cultural authenticity should play a part not only in the role plays but surrounding them. For instance, before the curtain goes up in a French theater, three loud knocks are heard from back stage, and the audience becomes quiet. When I do this in class, the students know the performance is about to begin. After each role play, we all clap in appreciation of the effort made. Sometimes we videotape the role plays.

As the role plays start to become more complex, I often put the instructions on paper, initially in the native language and later in the year in the target language. When we study food and French cafés, I might pass out the following:

> Jeu de rôle
> (Role play)
>
> You and your partner are in a café on the Champs-Elysées. One person is the waiter or waitress, the other one is the customer. Put together a one- to two-minute role play which has the waiter/waitress taking an order from the customer and serving the order. Try to be original and inject humor into the situation. Do not write anything down. Use appropriate actions and props, as necessary.

I keep certain props in the room which students know they are free to use. I discourage the students from using books and dictionaries. Rather, I encourage them to improvise, and when really stuck, they can use me as a resource. Usually they have five to ten minutes to plan and rehearse before putting the role play on in front of the class.

Other appropriate role plays at the early stages of my course revolve around sports, shops, clothes and directions. Sometimes, I leave the actual situation very open, at other times I am more specific. For instance, I might stipulate that the salesperson is very aggressive and is trying to make a big sale, but the client is "just browsing".

I find that the most effective role plays involve just two people, as when the groups get larger, there is a "third wheel" who drags his feet. It is important that the students get to know everyone in the class, so I have them switch partners every time, and I am the one to assign partners. I do this quickly and efficiently, and rarely does any student object to working with another one. Changing partners also has the advantage of students sometimes working with someone of different ability and sometimes someone of similar ability. I go around the room trying to encourage students to use and share their individual strengths in langauge, vocabulary, acting, miming, etc. with their partners.

After doing role plays on several different occasions, we then critique them in general and try to find the elements of a successful role play, i.e. props, actions, humor, speaking at a reasonable speed, projecting voices towards the audience, etc.

For commercial role play materials, see the "Let's Talk" Cards and the A vous de jouer, jeux de rôles cards on pages 23-25.

Micrologue

This activity involves all students, but initially most communication is between one student and the teacher. Prepare a one-minute talk on a topic of cultural interest. When we study Monaco in the second year of French, I prepare a micrologue about this principality. Student A is timekeeper and should have a stop watch to cut you off after sixty seconds. Student B is at the blackboard trying to get your words down. Student C is at another part of the blackboard with his back to student B (so that he can't see what is being written). The teacher is with student C. On the blackboard (or on a pre-prepared large sheet of paper), relevant drawings and words are displayed, as well as the last few words of the one-minute talk. The rest of the students have the same task as student B, but they are trying to get the teacher's words on paper (this is a lesson in speedwriting rather than a routine dictation).

You are to present your one-minute talk to student C three times. As you are doing so, point out appropriate words and drawings. Mime any parts which are not clear. The first two times through the talk, try not to be finished when the sixty seconds are up and student A tells you to stop. This means that you are having a contest against the clock, and the students are waiting to see if you can finish in time. Student B and students at their desks are trying to get the talk down on blackboard and on paper. When you have finished for the third time, ask student C some simple questions, pointing out the appropriate parts of the drawings or the words. When I do the talk about Monaco, I draw a map of Monaco, France and Italy, as well as illustrations of the royal family, the palace and the casino. After the student has answered the questions, have him recite the entire talk back to you as you point out appropriate clues on the blackboard or paper.

The next step is to take student C to the transcription of the talk written by student B on the board. Go through it asking students to tell you what corrections to make. You may want to make some grammatical explanations at this point. Then have student C read the written talk aloud. If you ask the student to recite the micrologue back to you several days later, he will probably still remember it.

Here are several variations of this activity.

- With the same second-year French classes, I sketch a detailed drawing (and I'm no artist!) in colored chalk on the blackboard of a walk through Monaco's Oceanographic Museum. I go through this orally with one student who repeats my "walk" and "physically" goes through the building using his hands. Then, other students come up one by one and "move" through the building

as the rest of the students give instructions (a great review of imperative forms). Then, one student comes up and recites the entire "walk" in the past tense, with prompting by the other students. The next day, there is no drawing on the board. The class does the prompting in French while two students draw the building and re-create the "walk".

- In a beginning class of twelve-year-olds, I draw visuals centered around the material in the book. For one chapter, I have maps of France, Canada, and Martinique, and drawings of cities, villages, a capital, etc. A student comes to the board, and I repeat the two to four sentences of cultural material three times. I constantly act out certain aspects or indicate what I am saying by pointing to the drawings. Afterwards, I ask simple questions which the student answers. Then, he reconstructs the entire "micrologue". Next, I have the entire class feed the sentences back to me before I go on to the next part of the drawing with another student.

(John A. Rassias)

Concentric Circles

Divide the class in half and have one group of students come to the center of the room. They form a circle, facing to the outside of the circle. The other students form an outer circle with each student in the outside circle facing a person in the inner circle. If there are an odd number of students, the teacher becomes a student. I have used this at a very simple level, chapter 1, when students don't know much more than how to ask and answer questions about their names, where they live and how old they are. I give a verbal command in the target language such as, "Outer circle, ask your partner in the inner circle how old he is". The students in the outer circle ask the questions, the partners in the inner circle give the answers. Next, the outer circle takes a step clockwise to the right so that everyone has a new partner. Then I give a verbal command to the inner circle, "Ask your partner where he lives". This time the students in the inner circle ask the questions, and the partners in the outer circle give the answers. Students keep moving clock-wise, and I keep giving verbal clues, alternating who the questioners are. We continue until everyone gets back to his original partner. This idea of concentric circles remains effective with more complex questions and answers.

(Jan Westrick, Hong Kong International School)

Paired Drawings

Take a clear drawing of a scene or draw a scene or page with a number of objects on it. Make enough photocopies for half of the class. Then, on each photocopy, use "white-out liquid" to eliminate one or two different objects from each copy. For instance, if you have a scene of a dinner table with the family seated around it, on one copy, eliminate the father's fork, on another the peas on mother's plate, on another the hour hand on

the clock, etc. Now make two photocopies of each picture. You keep the pictures on which you used the "white-out liquid", and randomly pass out the other copies. The idea is for each student to find which other student has the identical picture. To do so, students will have to ask questions and make comments to the class as a whole. For instance:

Student 1: The father in my picture has a moustache. Does the father in your picture have one?
Most students: Yes.
Student 2: Mine doesn't have a moustache.
Student 3: Neither does mine.
Student 4: Nor mine.
Student 5: Mine does not have a moustache either.
Student 2: My father has his hand near his mouth trying to eat but there is no fork in his hand. Does anyone else have a similar situation?
Student 5: Mine doesn't have a fork either.

Deduction - Students 2 and 5 have the same pictures of father without a moustache nor a fork, so they must have copies of the same picture.

Continue until everyone has found the matching picture. But be sure to let students know ahead of time if their pictures have one or two differences.

(Daniel de Rudder)

Who's the Mystery Person?

Have each student plus the teacher write his name on a small sheet of paper, fold the paper and put it into a hat or box. Everyone draws out a piece of paper, looks at the name but does not reveal it to anyone else. The students (and teacher) then circulate around the room with pen and paper, interviewing everyone in the room. The ultimate objective will be to write a paragraph about the person whose name was chosen. But in the interviewing, don't give away his identity (which would easily be done if each person only interviewed one other person). So each student might ask four or five students, "How old are you?" and pretend to write all of the data down. Then, he might ask some other people, "What are your favorite colors?". Eavesdropping is also allowed as you might pick up information about your person without your being the one to ask the question. Give students about twenty to twenty-five minutes to ask the questions. Then I usually have students write the paragraph at home. They bring it to class the next day and read it aloud. Everyone tries to guess who it is. A corollary to this activity is to have everyone (including the teacher) bring in a baby picture of himself. Have a contest to guess which picture is of which person. Then, post the baby picture with the appropriate description of the person. Students in other classes in the same room will be curious enough to gravitate towards the bulletin board, read the material and look at the pictures.

FOR INTERMEDIATE LEVELS...

Icebreaking

This is a good activity for the first day of class. Divide students into groups of four, and within each group, students are numbered 1, 2, 3, or 4. Each group works autonomously. Within a group, numbers 1 and 3 work together alone,and numbers 2 and 4 work together. Each person tells his partner five facts about himself in complete sentences. Decide with the class ahead of time what those five facts will be. For instance, number 3 might say to his partner (in the target language):" My name is Paul McDonald. I was born on March 4, 1973. I'm from Manchester, England. I love dogs. I detest peanut butter sandwiches." After this is done, within each group, the students re-organize. So Numbers 1 and 2 get together while 3 and 4 get together. Number 1 tells number 2 about number 3 ("His name is Paul McDonald. He was born...etc.") and number 2 tells number 1 about number 4. Number 3 tells number 4 about number 1, and number 4 tells number 3 about number 2. Then, there is re-grouping again. This time numbers 1 and 4 are partners, and numbers 2 and 3 are partners. Now, each person will tell the information which he has learned about the other person. For instance, number 2 will tell number 3, "Your name is Paul McDonald. You were born...etc." The partner confirms or corrects the information. This gives students a chance to meet the other students, a quick opportunity to get back into the language and to use the I, you and he/she forms. Students could then be re-organized to work with a different group of students.

(Daniel de Rudder)

Descriptions

This may start late in beginning levels or early in intermediate levels. This is a variation of "Many Questions", but one student gives a detailed description of an object, and the other students guess what it is. You might have students take cards with vocabulary words on them out of a hat, then give them a few seconds to think about the description. Concrete nouns often lend themselves to easy descriptions at lower levels. At higher levels, also use abstract nouns, or have the student give a very detailed description of a concrete noun, for instance, of a screwdriver, of a mechanical pencil, etc.

Definitions

Definitions are a step beyond descriptions and often are not as clear-cut as descriptions are. Have students work in pairs and give each group five current vocabulary words. These might be chosen because students have difficulty remembering the meaning or because you think that the students should master an understanding of the word. Each student works with a partner to orally find a definition in the target language. Then taking one word at a time, have each group write its definition on the board. It is now up to the class to accept one of the

definitions, combine definitions or re-write a definition which not only clarifies the meaning but also the concept. For instance, most students might easily understand the meaning of "summer" but the concept is a bit harder to explain. I had the experience that one group gave a definition that it is the period between June and September. But then an Australian from another group piped up that in the Southern Hemisphere, summer is December through March. Another group said it's the hot period of the year, but someone else remarked that it is hot all year round in Singapore. In the end, there might not be a succinct definition, but the students understand the concept better, the complexities of finding a definition, and most importantly, they have done the defining and discussion in the target langauge.

Press Conference

Ask one student to be a past or present dignitary out of the target culture or literature. The person might be Josephine, Emperor Hirahito, President Mitterand, Boris Becker, etc. The teacher is the press secretary who introduces this well-known person to the class. The other students introduce themselves and the periodical they are "working" for, i.e. Time Magazine, Le Monde, Far Eastern Economic Review, etc. Students may choose periodicals from the target language as well as from their native language. Each student should have several opportunities to ask the "guest" questions. The answers in this particular activity need not be true; the objective of the activity is communication.

Elaborations upon this activity are in the section "FOR ADVANCED LEVELS ..." on page 19.

(John A. Rassias)

Psychological Couch

Have two students sit facing the class, one being the psychologist, the other his patient. The psychologist throws out ten words, one by one, and the patient says the first thing which comes to mind. For example:

Psychologist: house
Patient: family

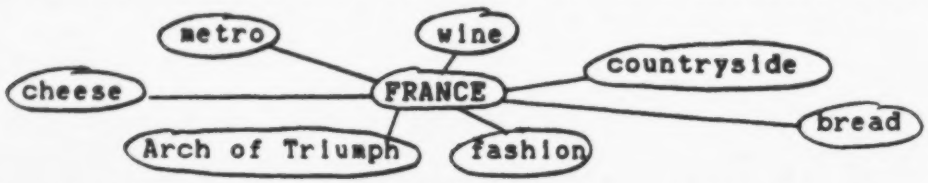
Psychologist: love
Patient: girlfriend

The other students in the class write down both what the psychologist and the patient say. Afterwards, they have an opportunity to psychoanalyze the patient. From the responses, the students try to give an oral analysis of the patient. The patient may confirm or reject each step of the analysis. The teacher may want to be the psychologist the first time this activity is attempted.

(John A. Rassias)

Association Game

Choose a topic, for instance France. Have each student come up with seven things which they associate with the topic. Students may write these words down as a list or as a cluster, i.e.



The next step is to compare/contrast your list (in the target language, of course) with a partner and do some negociations so that the two of you have a total of seven items from the original fourteen. Your partner might have also said "wine" so that is one item. Perhaps "bread" and "cheese" could be combined to be "cuisine". If the partner said "Eiffel Tower" perhaps that along with "Arch of Triumph" could be "National Monuments". After each pair has negociated and agreed upon seven items which relate to France, join two pairs together. Go through the same exercise again of whittling the fourteen items down to seven. Then combine two groups of four people together. Keep combining groups and reducing the lists until the entire class has come together and has agreed upon seven words.

This activity could be used to review vocabulary in a chapter. Or it could be used as the basis for writing a paragraph or a poem.

(Daniel de Rudder)

Put It Together

Find an article of interest from a newspaper or magazine. Re-type the article, having each sentence on a different strip of paper. Then having the class work as a whole or in groups, give each student a sentence from the story. Students must discuss the logical sequence of the sentences in the target language and reconstruct the story orally.

(Jan Westrick, Daniel de Rudder and Games for Language Learning, Wright et al.)

Create a Story

This may be used to re-enforce a grammar point and may be approached in two different ways. One way is to indicate that the whole story must be in the same tense, and that every student in the class or group must add a sentence to the story. For instance, the whole story might have to be in the imperfect. Another variation is that every student is given a card with, for instance, a reflexive verb on it, and the class or group has to construct a story using the verbs. Either call on the students randomly, or have them volunteer when they feel that the use of their verb would fit logically into the story.

Self Conversation

Have a student give two sides of an argument or a decision. He should move back and forth from chair to chair as he switches sides. For instance, a situation might be that a student is still in bed at 7:00a.m. deciding whether or not to get up. One side of his character might say, "Hurry up. Get up. You'll be late for school". The other side might say, "Oh, it's so nice and warm in bed. I'll just stay here a few minutes more". The dual conversation and moving back and forth goes on hopefully until the situation is resolved (or the student seems to have exhausted his self conversation).

(Jan Westrick)

The Story of the Fish Who Had Wings

This is a creative activity which can be done when students have learned the names of animals. Give each student either paper and felt pens or a transparency and overhead projector pens. Ask each student to "invent" a new animal which takes both its name and its characteristics from two different animals. For instance, a camel combined with a zebra might become a "zemel" which has humps and stripes. Or a donkey and a kangaroo might become a "kankey" with the stature of a donkey and the pouch of a kangaroo. On the paper or transparency, the student draws the animal and writes its name in the target language. Then, he shows his animal to the class, and everyone asks questions of the "inventor", i.e. where does it live, what does it eat, what sound does it make, etc. A culminating activity for the whole class or by groups would be to take one new animal and orally create a story about it.

A ZEMEL
(Alex Turoczi)

A KANKEY
(Harrison Marshall)

(Daniel de Rudder and Jeux pour parler, jeux pour créer, Augé et al.)

The Life of a Tourist in ...

This activity will help students become familiar with situations they might encounter in the target culture and with tourist language. If they were visiting Paris, they would need to become familiar with train schedules, the métro, the buses, restaurants, museums, a city map, etc. The teacher divides the class into groups of 3 or 4, and each group receives bus, metro and city maps, as well as useful addresses, tourist guides, train tickets, etc. Students will have been introduced to the location of main monuments and streets previously. Each group is told they will spend three days in Paris and that they must do their own planning. In the group, they do simulations of buying tickets, ordering meals, visiting museums, etc. For each stop on their itinerary, they need to work on the routing by bus or by metro. When the class gets back together as a whole group, each smaller group presents one simulation and reports back about its itinerary and problems encountered. The other students ask questions about each group's "three-day stay".

(Teaching Techniques for Communicative English, Revell, and Jeux et techniques d'expression pour la classe de conversation, Caré and Talarico)

Hypothetical Projections

Give every student two strips of paper. Ask them on one to set up a hypothetical situation, such as "If I were in Tahiti" or "If I were a gorilla". They should turn this clause into you. On the other strip of paper, have them write a hypothetical projection which has nothing to do with the first clause, i.e. "I would eat a duck" or "I would live to see the twenty-second century". Students turn in the second set of strips. Then have each student choose a strip from each group to read aloud to the class. You might end up with sentences such as "If I were in Tahiti, I would eat a duck." Discuss how probable these hypothetical situations are. A great exercise for French students to practice the imperfect and conditional tenses.

(John A. Rassias and Jeux et techniques d'expression pour la classe de conversation, Caré and Talarico)

Journal Writing/Communicating

Many students are hesitant to express their ideas in front of others even when you have created a low-risk, non-intimidating atmosphere. Other students don't think quickly enough to get their thoughts out. Five to ten minutes of journal writing prior to a discussion gives students an opportunity to organize their thoughts not only on paper but also in their brains. Just before we finish reading a certain novel in the third-year French course, I have students write down what they think will be a good

ending. After they write their thoughts down, they put the writing away, and we discuss their thoughts orally. The written work gives them the opportunity to conceptualize their ideas as a prelude to oral discussion.

Simulation/Role Play

When we study the island of Martinique, I "publish" a newspaper article used as the basis for a simulation or role play. The article is based on a combination of fact and fiction.

THE MARTINIQUE DAILY

Martinique 1502

Christopher Columbus arrived on our beautiful island today. He brought pigs and goats with him to feed the local populace.

This is not the first time that Columbus has sailed into our region. His first voyage near Martinique was in 1493, and before his arrival today, he made two additional voyages in the Caribbean. We don't know why he hasn't landed here before!

We don't know! We don't know? But of course we know. In 1493, when Columbus saw Martinique for the first time, he wanted to come ashore right away. But his crew had other ideas and attempted a mutiny. Did they succeed?

In your groups of four, one person will be Columbus and the others will be crew members. Columbus will give strong arguments for going ashore. The crew members contradict him and plan a mutiny. Why? What are the reasons? What are the arguments? You are to create a scene as it might have occurred in 1493 between Columbus and his crew. Use a wide range of vocabulary, emotions, actions and gestures. You have 10 minutes to prepare a scene which will show us what really happened.

Decision Making

There are many good commercial materials available for having students do simulations and decision making activities which stimulate conversation (several books are mentioned in the last section of this paper). I make use of these commercial materials, but I often re-work them to fit the topic we are currently discussing. For instance, when we study Martinique in second-year French, I issue the students with a newspaper article which I have created, followed by a decision-making exercise which is a variation of some commercial ideas. This is a translation of what I give them in French.

THE MARTINIQUE DAILY

Fort-de-France, Martinique Saturday, May 7, 1902

According to scientists working near the town of Saint Pierre on the northwest coast of Martinique, there is the possibility of Mount Pelée erupting soon. This volcano, some fifteen kilometres from Saint Pierre, has been inactive for many years. People in the region often hike in the area during the weekend, and many youngsters swim in the lake near the crater. The inhabitants of Saint Pierre, also known as "Little Paris", do not need to take any precautions as yet.

But how wrong the journalists and newspapers were. The volcano erupted this morning (May 8) at eight o'clock. What can you do to save the people? You have a small cart in which you can put a maximum of six people (and yourself). But there are ten survivors for the six places!! Which ones will you choose to save?

DECISIONS

1. a priest (age unknown, French)
Arguments in his favor

Arguments against his selection

Conclusion
---

2. a doctor (46 years old, French)
Arguments in his favor

Arguments against his selection

Conclusion

3-10 - a singer, a policeman, a farmer, his pregnant wife, a judge, a female teacher, an agricultural expert who is an alcoholic, a fisherman. Some are native French, some are natives of Martinique. (the worksheet has a space for each of these as for numbers 1 and 2).

Each group of four students decides by discussion and consensus which six will be chosen, and they write down their reasons. Then, all groups come together to reach a class decision.

FOR ADVANCED LEVELS...

Telegram Simulation

It is often effective to re-create a situation from the literature which is being read at this level. At the beginning of Albert Camus' novel L'Etranger (The Stranger or The Outsider), the main character Meursault receives a telegram saying that his mother has died. He receives this news with little show of emotion. The next day in class, each student receives a different telegram. It may be bearing good news or bad news. It may be addressed to the student himself or the student in the role of Meursault. When each student receives his telegram, he must give an instant verbal reaction to it (the other students don't know the contents of the telegram). Then, based on the reaction, we discuss if the student has been playing himself or the character in the book. A third possibility is that the student would naturally have a reaction just like Meursault's, and thus, there is no real difference between the reactions of the student and the character.

The Letter

Two of my students came up with "The Letter". In the third chapter of L'Etranger, Meursault agrees to write a letter for his neighbor Raymond Sintès. After a discussion of why Meursault has agreed to write the letter, each student is given instructions to write a letter. Three different kinds of instructions are given out. One kind involves a letter which would have been written by someone with a character like Meursault's. Three students receive these instructions. The other students receive one of the other two sets of instructions which although similar, don't reveal the characteristics of Meursault. After the letters have been completed in about ten minutes time, they are collected, and the students are divided into three groups. Each group receives one "Meursault" type of letter, plus several other letters, none of which were written by members of the group. Students take turns reading the letters aloud, then discuss and decide which letter could have been written by Meursault. When the decisions have been made and verified, the entire class comes together for the reading of the three Meursault letters. They discuss each letter and decide which one of the three most closely approximates a letter which Meursault might have written.

(Eva Champagne and Sujal Kapadia,
Hong Kong International School)

Contrasts

Another student-initiated activity is a role-play. The class is split into two groups for two different but very similar role-plays. Again using L'Etranger, one person in each group is designated to be Meursault. Another person is assigned to chat with Meursault but to have characteristics diametrically opposed

to those of the main character. The remaining members of the group set up a situation which might have occurred anywhere in the novel and start chatting. Meursault and his opposite, in the meantime, hear the conversation and comment upon it. After rehearsing in the group, each group performs for the other one, then everyone discusses which personality traits and characteristics of Meursault were brought out in each group.

(Pamela Mar and Leslie Wang,
Hong Kong International School)

The three above-mentioned activities might not be directly applicable to the literature you are working with, but there are aspects of any literary work which can be brought outside the text to react to or to act out.

Definitions...Again

Definitions are of utmost importance at the beginning and/or end of reading a literary piece or treating a specific topic. The previously mentioned L'Etranger has been translated into English under the titles of both The Outsider and The Stranger. The title could also be literally translated as "the foreigner". In the process of reading the book and when we come to the end of it, I try to have groups of students come up with a definition or explanation of the title. Then the whole class comes together with the goal of finding a common definition or explanation. If we fail to do this, we really haven't failed because we have discussed the various interpretations.

Often it is essential to clarify definitions before beginning a study. Thus, before launching into an in-depth look at the French Revolution, I have the students define "revolution" in groups and give some concrete examples of what they consider a revolution. Then I have each group write both the definition and examples on colored paper which is posted on a bulletin board. As we proceed on our study of the French Revolution, we constantly refer to the posted definitions and discuss how they may or may not be applicable to the French Revolution. Near the end of our study, we try to synthesize the definitions in an attempt to come up with one definition or explanation which would include the French Revolution. Again, if we are unable to synthesize one, we have not failed. We have just realized that a duplicity of definitions or explanations is necessary.

Grillwork

Although grillwork could be done by individuals, it is best done in pairs. Students clarify their comprehension with a partner and start talking and communicating about literature rather than just reading it. A simple grill could be set up as follows:

who	what	when	where	(why)	(how)

Each pair of students might be assigned to go over the same section, then bring their findings back to the class as a whole. Or each group might be responsible for a different section before reporting back to the class.

(Francine Cicurel, American College in Paris)

Press Conference...Again

Your guest today will be the main character from the book which the class is reading. To clarify his personality and what has taken place in the book to date, the students bombard him with questions for their periodicals (See "Press Conference" in section "FOR INTERMEDIATE LEVELS...."). This activity is followed up with each student writing an article in the style of the newspaper or magazine which he has chosen.

Press Conference...Once Again

Oral reports in the language class can be a deadly exercise as there is mainly one-way communication going on. Often, when the rest of the class is asked if there are any questions, the students are in such a somnolent state that not an utterance is heard. So, how to transform the activity into one in which two-way communication takes place? Once again, the press conference.

When we study the French Revolution (or French painters), each student is asked to choose a different political figure, writer, philosopher, musician, etc. from the period. Students are asked to do extensive research and to take notes. But rather than doing a written and an oral report, students issue a press release and are interviewed. The press release is but one or two paragraphs long, just giving the bare essentials of who the person is and what he has done. The press release is issued two days before the press conference so that the students have a chance to read it over and to make up a list of thought-provoking questions. Then, each person is interviewed for twenty minutes. As in the other "Press Conference" activities, each student chooses a different periodical to represent. The culminating activity once all of the interviews have taken place is that each student creates a newspaper or magazine. For each interview, a student will create some sort of an item to go into his periodical. It might be a general article, an obituary, an advertisement (for fashions of the French Revolution), a cartoon, etc. The format of the periodical and the style of the articles, ads, etc. should simulate what might appear in the real newspaper or magazine (although if it is an English periodical, the student would have to write in French).

COMMERCIAL MATERIALS

There are many appropriate materials available to facilitate the teacher's task of encouraging a communicative approach. The few samples I have chosen are all materials which have recently come to my attention. Complete references are to be found in the "Selected Bibliography" at the end of this paper.

The Dartmouth/Rassias Intensive Language Method Training Workshop Manual
John A. Rassias

This manual is an accompaniment to the workshops which Professor Rassias conducts at Dartmouth College, throughout the United States and around the world. In previous sections, I have cited a number of activities which I learned from Professor Rassias at a September 1986 workshop in Hong Kong and which are documented in his manual. Communication skills are the focus of the method and the manual.

Professor Rassias deals extensively in his manual and his workshops with drills which reinforce grammatical patterns. Although these drills do not simulate natural communication, they are very effective in getting spontaneous responses from the students so that certain patterns will come more naturally when trying to communicate. The simple substitutions, progressive substitutions, manipulation exercises and transformation exercises might be very similar to ones which you are doing in class. The key is not only the content of the drills but the way in which they are approached. The ideal (which I experienced as a summer student of Italian at Dartmouth) is for a drill section to have five or six students led by an assistant teacher or peer tutor. This is not practical in all situations. I have had success using Rassias' drill methodology in classes of twenty-five students. In addition, I have trained a sixteen-year-old advanced student to work with a group of beginning twelve-year-old students. After I trained him, he trained two of the "beginning" students who actually had had some previous French experience. Once or twice a week, the class is divided into three groups, and the three trained students conduct drills in the class. These last for about fifteen minutes, and each group changes instructors every five minutes. Each instructor has a different set of drills which he repeats with each group. The older student writes the drills for all three students, and he drills the more complex exercises.

The "voice, snap, point look" method developed by Professor Rassias keeps students on their toes, and there is always an element of surprise. The teacher uses himself as model first, then has choral repetition, followed by individual reponses, and finally choral repetition again. Each drill ideally should have seven steps, with step seven being the same as the first one. Here is an example of a very simple substitution drill dealing mainly with the reinforcement of vocabulary.

Instructor: Hello, sir.
Instructor: Hello, sir. (initial sentence is repeated twice)
Instructor: Madame. (this is a verbal cue)
(The instructor snaps his fingers and points to himself.)
Instructor: Hello, Madame.

Instructor: Hello, Sir.
Entire Class: Hello, Sir.

Instructor: Hello, Sir.
Entire Class: Hello, Sir.
(To invite choral repetition, an upward sweeping of the arms is effective.)

Instructor: Madame.
(After the voice or verbal cue, the instructor snaps his fingers, then points towards a student and finally looks at the student while at the same time withdrawing his hand.)
Student C: Hello, Madame.

Instructor: Doctor.
(Voice, snap, point, look. The instructor continues to look at Student C until after he points to Student X)
Student X: Hello, Doctor.

Instructor: Mrs. Smith.
Student M: Hello, Mrs. Smith.

Instructor: Mr. Smith.
Student: Hello, Mr. Smith.

Instructor: Miss Smith.
Student K: Hello, Miss Smith.

Instructor: Sir. (This is from the original sentence.)
Student E: Hello, Sir.

Instructor: Sir.
Entire Class: Hello, Sir.

Instructor: Sir.
Entire Class: Hello, Sir.

If a student makes a mistake or is having difficulty, there are several very effective approaches. Rather than having the teacher be the role model, have a neighboring student turn to the original student and give the correct answer. Then, go back to the original student and have him say the correct answer so that he will have a feeling of success. If you have difficulty eliciting an answer from a student or he is having difficulty with pronuncation, get down to his level; bend over or get on your knees quite close to the student, look him in the eyes and speak to him softly. He will be less aware of his classmates and

this will be a low-risk, non-intimadating situation. Once you have elicited a correct response from him softly, have him repeat it for the class.

Explaining the entire drill process would be impossible. Drill instructors at Dartmouth go through a two-day training period. If you would like to have more information about a training workshop or summer intensive language courses in French, Spanish, German, Italian, Japanese and Mandarin, contact: Professor John A. Rassias, Language Outreach, Dartmouth College, Hanover, New Hampshire 03755, USA.

TACTICS
(Through Active Conversation to Individual Communication Skills)
Face à Face

Joseph R. Scott Jr.

Although only available in French, workshops have been given in the United States for using **TACTICS** in any language. The key to this method is paired oral work "face à face", face to face. The introduction to the book states that, "The strongest stimulus in learning a language is the undivided attention of another individual." Students are encouraged to use their feelings and imagination and to be active langauge learners, which includes being active listeners. This type of paired work can give each student as many as FIFTY (!!!) opportunities to speak in five minutes. Students in very traditional non-communicative courses might speak in the target language as little as two hours per school year!!

Here is an example of a TACTICS paired activity in game format.

Write down five activities you did this summer which are on the list below. Then try to guess the five summer activities of your partner, basing your questions on the list below.

For example: to swim in the ocean
Student 1: Did you swim in the ocean this summer?
Student 2: No, I did not swim in the ocean this summer?

The first person to guess his partner's five activities wins the game.

1. to go to the beach	1.
2. to swim in the ocean	2.
3. to sunbathe	3.
4. to speak French	4.
5. to travel	5.
6. to work in a store	
7. to earn money	

(This list has a total of twenty activities.)

"Let's Talk" Cards

Charles Hancock et al.

These cards are available in two different sets - beginning (32 cards) and advanced (28 cards). The situations may be used by individual students or by groups, always with the aim of communication. The front of each card gives the situation in English -- and also has a happy face and encouragement to keep the situation low-risk and non-intimidating. On the back of the same card, there is vocabulary to stimulate role-playing, story telling and writing. The vocabulary is in seven languages: English, Spanish, French, Russian, German, Japanese and Chinese (both pinyin and characters). Here are samples of both sides of a beginning card and an advanced card:

26 BEGINNING

You are a taxi driver. You have picked up a tourist at the airport. On the way to the hotel give the tourist some highlights of your city.

To the student:

DON'T WORRY! This is an imaginary situation.
Talk your way through or around it!

English	Spanish	French
city	la ciudad	une ville
monument	el monumento	un monument
subway	el metro	le métro
restaurant	el restaurante	le restaurant

Russian	German
ГОРОД	e Stadt
ПАМЯТНИК	s Denkmal
МЕТРО	e U-Bahn
РЕСТОРАН	s Restaurant

Japanese	Chinese
町 (まち)	城市 (chéng shì)
記念物 (きねんぶつ)	名勝 (míng shèng)
地下鉄 (ちかてつ)	地下火车 (dì xià huǒ chē)
料理屋 (りょうりや)	餐馆 (cān guǎn)

16 ADVANCED

A job which requires knowledge of a second language is available at the Embassy. Apply for it in person.

To the student:
DON'T WORRY! This is an imaginary situation.
Talk your way through or around it!

English
language
Embassy
to speak fluently
experience

Spanish
el lenguaje
Embajada
hablar con afluencia
experiencia

French
une langue
une Ambassade
parler couramment
de la pratique

Russian
язык
говорить свободно
посольство
опыт

German
e Sprache
e Botschaft
fließend sprechen
s Erlebnis

Japanese
言語 (げんご)
ペラペラ しゃべる
大使館 (たいしかん)
経験 (けいけん)

Chinese
語言 (yǔ yán)
說得流利 (shuō dé liú lì)
大使館 (dà shǐ guǎn)
經驗 (jīng yàng)

A vous de jouer
jeux de rôles
J.C. Demari

Developed to accompany the **Sans frontières** textbook series, these cards can also be used effectively independently of the text. Each set has a manual, 18 cue cards similar to the **"Let's Talk" Cards**, but in French and without any vocabulary. In addition, there are 20 sets (of 2 each) of cards which have a photo, menu, map or picture on one side, and the situation on the reverse side. The reverse side also has some reminders of vocabulary or constructions which will help the student.

2B

Françoise LEBOURG

F

— Un ami (Pedro) vous invite à aller au cinéma

N'oubliez pas les points suivants:

— **Pour refuser**

Je n'aime pas (Michel Piccoli, etc...)

Je ne suis pas libre

Je vais < à... / au... / avec...

— **Pour accepter**

D'accord

N'oubliez pas de demander

— le nom du cinéma

— l'heure du film.

Conversar sin parar
George Rooks, Diane E. Scholberg and Kenneth R. Scholberg

Conversations sans fin
George Rooks and Anne Slack

The Spanish and French versions of this workbook were inspired by the English workbook which was published in the United States in 1981. The activities are geared mainly for advanced high school students or intermediate college students. The topics are varied ranging from whom to invite to dinner and the perfect television program to whom to choose for a heart transplant and which immigrants should be allowed into a country. Here are samples of the activities from the French and Spanish workbooks:

Chapitre 8 A qui faire une greffe du coeur?

Vocabulaire utile

une greffe a transplant
le coeur the heart
une équipe a team
chirurgical(e) surgical
un malade a patient
mourir to die
tuer to kill
agir to act
le donneur the donor
le receveur the recipient
autrement dit in other words
un(e) ouvrier(ère) a worker
un chercheur a researcher, a scientist
une maladie a disease
célibataire bachelor
un(e) écolier(ère) a school boy/girl
un médecin a medical doctor
le chômage unemployment
une allocation (familiale) a (family) allowance

Situation

Vous faites partie d'une équipe chirurgicale spécialisée dans les transplantations cardiaques dans un grand hôpital. A l'heure actuelle, vous avez six malades qui ont désespérément besoin de subir une transplantation s'ils veulent avoir quelque chance de survivre. Tous ces malades sont dans un état critique et peuvent mourir d'un moment à l'autre. Vous venez d'apprendre que vous allez recevoir le coeur d'un garçon de 16 ans tué dans un accident d'automobile. Il faut agir très vite et décider lequel des malades recevra le coeur du jeune homme. Comme vous le savez, le coeur du donneur se détériore très rapidement; il faut donc l'utiliser immédiatement.

Observations

1. L'âge et le sexe du donneur n'ont aucun rapport avec l'âge et le sexe du receveur. Autrement dit, le coeur du jeune homme de 16 ans peut parfaitement fonctionner dans le corps d'une femme de 50 ans.

2. Classez les malades par ordre de préférence: nº 1, le premier à recevoir le coeur; nº 6, le dernier à recevoir le coeur.

Décisions

1. **Julien Pasquier,** sexe masculin, 55 ans, est ouvrier dans une usine métallurgique. Sa femme (47 ans) ne travaille pas, et ils ont sept enfants (de 8 à 22 ans).

   Doit-il recevoir le coeur? Raisons pour: _____

   _____

   Raisons contre: _____

   Conclusion de l'équipe chirurgicale: _____

2. **Hélène Raimbaud,** sexe féminin, 31 ans. Madame Raimbaud est premier soprano à l'Opéra de Toulouse. Elle est divorcée et a deux enfants (2 et 3 ans).

   Doit-elle recevoir le coeur? Raisons pour: _____

   _____

   Raisons contre: _____

   Conclusion de l'équipe chirurgicale: _____

3. **François Giroud,** sexe masculin, 42 ans. M. Giroud est chercheur à l'université de Lyon et est une autorité en matière de maladies microbiennes. Il est célibataire.

   Doit-il recevoir le coeur? Raisons pour: _____

   _____

   Raisons contre: _____

   Conclusion de l'équipe chirurgicale: _____

4. **Carlos Madera,** sexe masculin, 10 ans. Carlos, fils de l'ambassadeur du Venezuela, est écolier. Quand il sera grand, il voudrait être médecin.

Doit-il recevoir le coeur? Raisons pour: _____

_____

Raisons contre: _____

Conclusion de l'équipe chirurgicale: _____

5. **Louis Vernet,** sexe masculin, 65 ans. M. Vernet est Premier ministre d'un grand pays européen. Il a trois enfants et cinq petits-enfants.

Doit-il recevoir le coeur? Raisons pour: _____

_____

Raisons contre: _____

Conclusion de l'équipe chirurgicale: _____

6. **Isabelle Baudoin,** sexe féminin, 39 ans. Mme Beaudoin vient de perdre son mari et se trouve au chômage. Elle et ses trois enfants (4, 8 et 10 ans) ne subsistent que grâce à diverses allocations.

Doit-elle recevoir le coeur? Raisons pour: _____

_____

Raisons contre: _____

Conclusion de l'équipe chirurgicale: _____

Problema IV: ¿Quién recibirá el corazón?

Vocabulario

asistencia social welfare
catedrático professor
cirujano surgeon
cuenta; tener en _____ to take into account
destacado outstanding
disponible available
junta consultiva advisory board
matriculado enrolled
mutilado de guerra war wounded
riñón (m.) kidney
siderúrgico (adj.) of steel
soltero unmarried

La situación

Uds. son miembros de la junta consultiva del hospital más importante de Washington. Es su responsabilidad decidir, teniendo en cuenta las normas éticas más elevadas, qué pacientes tendrán más derecho a recibir un trasplante de órganos humanos (riñón, corazón, etc.). Acaba de llegar la noticia de que está disponible para trasplante el corazón de un joven estudiante, víctima de un horrible accidente de carretera. En este momento hay varios pacientes, todos gravemente enfermos, que necesitan un nuevo corazón. Desde el punto de vista médico, el trasplante de este corazón probablemente tendría éxito en seis de los pacientes. Hay que decidir inmediatamente a cuál de ellos se le debe efectuar el trasplante.

Consideraciones

1. El éxito del trasplante no depende ni de la edad ni del sexo del recipiente; es decir, el corazón del joven puede funcionar en el cuerpo de una persona mayor, sea hombre o mujer.

2. Ninguno de los pacientes sufre de otra enfermedad (cáncer, diabetes, etc.) que pueda causar dificultades durante la operación o después.

Decisiones

Paciente 1: Jonas K____ , de 55 años de edad. Empleado en una fábrica siderúrgica. Él y su esposa Sara, de 43 años, tienen cinco hijos, todos de edad escolar (entre 8 y 18 años).

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

Paciente 2: Elena R_____ , de 36 años de edad. Es la soprano más destacada de la Compañía Nacional de Ópera. La señora R. es divorciada y tiene una hija, de 3 años de edad.

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

Paciente 3: Donald J_____ , de 42 años de edad. Catedrático de la Universidad de Washington, se especializa en la investigación de enfermedades de origen bacteriológico. Se le considera una de las máximas autoridades mundiales en la materia. El señor J. es soltero.

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

Paciente 4: Carlos W_____, de 19 años de edad. Hijo de un embajador, Carlos está matriculado en el primer año de estudios premédicos. Es su ambición llegar a ser cirujano.

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

Paciente 5: Franklin B_____ III, de 61 años de edad. Es gobernador de un importante estado del oeste. Viudo desde hace un año, tiene tres hijos adultos y cinco nietos.

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

Paciente 6: María M_____, de 39 años de edad. El esposo de María es mutilado de guerra; tienen tres niños. La familia recibe asistencia social del estado.

Argumentos en pro de darle el corazón: _____

Argumentos en contra: _____

Orden de prioridad: _____

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